

Art and Techne

A Roundtable Discussion on Art and Techne

8 **Koji Shimomura, Noburu Notomi, Motokazu Kimata, Akira Akiyama**

- Articles 26 **Kyoko Sengoku-Haga**
Polykleitos’ *Techne*: The Beginning of the Indirect Lost-Wax Casting Method
 Since the indirect lost-wax casting method was a groundbreaking technique that allowed for the reproduction of identical objects, the question of when it was introduced into ancient Greek bronze sculpture has long been debated. By adopting 3D shape comparison techniques, the author reveals that the sculptor Polykleitos employed this method in the mid-5th century BCE and that he reused the face and feet models of the *Doryphoros* in his other statues. Even if he did not use the technique to produce identical statues repetitively, it is fair to say that he was a pioneer of the indirect lost-wax casting method.
- 41 **Koji Shimomura**
The Artistic Significance of *Kunst* in the Writings of Dürer
 In Dürer’s art theory, *kunst* means the balanced representation of the human body. *Kunst* thus constitutes the kernel of his art theory, relating to the concepts of harmony, moderation, and deviation. Lastly, in Dürer’s “Aesthetic Excursus,” *kunst* seems to suggest the creative imagination of the artist, a modern aesthetic concept. This article intends to pursue the development of the concept of *kunst* in the writings of Dürer.
- 57 **Koji Kuwakino**
The Botanical Garden of Padua (1545) and the Architect Daniele Barbaro: A Space Where Science, Art and the Humanities Intersect
 The Padua Botanical Garden has great historical value as the first modern botanical garden in Western Europe and is registered as a World Heritage Site. The garden was built in 1545, and it is known that Daniele Barbaro, a Venetian humanist who later became famous as an architectural theorist, was involved in the opening of the garden as his first official job during his youth. This paper reconstructs the garden’s initial plan, the details of which were unknown until now, by rereading materials and reading new documents, and points out the possibility that Barbaro’s architectural ideas were reflected in it.
- 77 **Hiromi Matsui**
The Topos of Anatomy in Art History: From Cubism to Surrealism
 This paper discusses how avant-garde art from Cubism to Surrealism utilized anatomical imagery for other than scientific purposes. In general, avant-garde art tends to be considered as being unconcerned with artistic anatomy, which was developed for artists to correctly depict the human body. However, this paper shows that avant-garde artists, while seeking their own original expressions, often responded to questions concerning the depiction of the human body in artistic anatomy.
- 97 **Mari Komoto**
Camouflage at the Intersection of Natural History, Warfare, and Art
 This paper explores the complex relationship between artists and naturalists in the field of camouflage during WW1 and WW2. The principles of camouflage in nature – the “countershading” and the “disruptive pattern” – which had been analyzed by Abbott H. Thayer at the end of the 19th century, were then applied to camouflage in warfare. Not only naturalists but also artists were engaged in military camouflage; the relationship between them could be considered sometimes as a “competition” and at other times as a “collaboration.” The aim of this study is to elucidate how its artistic language was influenced both by camouflage patterns in nature and by those employed in warfare.

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